



# For the Home Dressmaker



## ELEVEN DAINY AND DELICATE WARM WEATHER GOWNS



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### Drawings Which Show New and Stylish Designs for Inexpensive Costumes.

NEVER has there been a season when thin veiling materials were so much in demand as at present. Rare voile, linen etamines and London twines are among the smartest materials used for the fashioning of these gowns. Everything is dainty and

delicate, and there is a wild extravagance in the use of lace. Heavy and coarse, fine and spidery, they are all used.

The coloring of the gowns is not brilliant; white or cream is decidedly the smartest thing, but many are using

dark blue over red linings. This makes a decidedly smart and stylish street gown.

Whenever any color is used it is either in a lining or veiled by lace, or hidden under a fall of chiffon.

The eleven illustrations shown above are new and stylish designs for these new springs gowns.

### CHARMING MATERIALS SHOWN FOR SPRING AND SUMMER WEAR

EVERY day now brings to view some new material to draw the heart and pocketbook of woman to the shop counter.

The variety of 'desirable' materials this season is really bewildering. Everything is so pretty and everything so suitable.

All the latest varieties of tweeds are splashed with white, the coarse irregular threads woven into the surface giving a certain air of distinction to the duller groundwork. Brick-red flecked with the white would appear to be the prevailing mixture, but stone color, light and dark reseda, delft, corn flower and navy blue (useful old conservative color) will be deservedly popular a little later on. Delft blue is 'quite the latest,' and is a delightful color, a little more attractive than navy and not so voyant as sapphire.

The irregular effects (known as knickerbocker designs) seem necessary to lead us from the zibelines of winter to the smooth cloths usually preferred for summer wear. At the present moment even Amazon cloth has lost its smooth surface, and is varied by white snowflakes in accordance with the latest idea. Voiles and aëliennes, with self-colored hairs, are to be worn, and will sometimes be figured with irregular checks in white or in delicate tints.

Many lovely materials will be ready for our choice when the real warm weather sets in, including Watteau canvases and Boucher voiles, figured with garlands and clusters of flowers in many soft combinations of color. Coarse canvas promises to be very popular, and will be used for little coats as well as indoor dresses. Silk delaine is being made in particularly pretty designs, more especially pastoral ones, such as wreaths of flowers and hanging baskets overflowing with blossoms, while even rakes and hoes tied with ribbons may be introduced.

Pink seems to be the favorite color for tea gowns just now, and it is a tint that looks especially well in a room which is illuminated with softly shaded lights. White or black tea gowns have a style that is all their own. A charming

tea gown is in white accordion pleated silk and insertions of beige-colored lace, and made with an artistic-looking fichu and sleeves arranged in handkerchief points. This style of sleeve is likely to remain in fashion for a long while to come, and will be carried out in heavy materials, although it is far more suited to white ones.

Some of the prettiest tea gowns are in the Russian style, made in some soft white material, such as cashmere, and finished off with bands of colored embroidery. One very pretty model was in cream-colored voile, made with a deep handkerchief-point collar, edged with a narrow band of red and blue embroidery, and with the curiously cut bell sleeves known as the 'Mandarin,' which are shaped something like a hoof, and which Chinese people of high degree draw over their hands when they do obeisance to the sovereign.

The Empire mode still remains in high favor for tea gowns. This is not surprising when it is considered how

### LOVE-MAKING IN MEXICO

M. CARL LUMBOLTZ has some interesting things to tell about his recent experiences among the American aborigines, but nothing is more curious than his account of the love-making among the natives of northwest Mexico.

There, he says, the courting is all done by the lady. The young people meet at the feasts, and there the Jamsel, who has fixed upon a member of the opposite sex whom she wishes to become her husband, tries to attract his attention by dancing before him, persistently keeping her back turned toward him. Eventually she may sit down near him and pull his blanket and sing to him in a gentle, low voice. When she desires to bring matters to a focus she begins to throw pebbles at the chosen one. If he throws them back at her they are betrothed.

practically suited it is to this type of costume. One of the prettiest examples seen lately was of pale blue crepe-de-chine set into accordion pleats dotted over with diamond-shaped medallions of coffee-colored lace, corresponding ornaments trimming the yoke and the deep frills which finished the sleeve at the elbow.

A broad folded band of blue satin ribbon encircled the bust, forming a large rosette in front and falling to the feet in long ends, which were embroidered with forget-me-nots in their green leaves.

Blouses become daily more ornate in character, and are as universally worn as ever. Indeed, so great is the variety of this accommodating garment that there is no woman, old or young, who cannot find one to suit her requirements. A beautiful design intended for smart occasions was made of ivory-white satin, tucked all over, with the exception of the lower part of the sleeve.

A collar of white net embroidered with silver sequins and crystal beads covers the upper part of the blouse, while motifs of lavender-colored sequins in Persian designs were introduced here and there with surprising effect. The sleeves were decorated in the same manner. Another charming blouse was in the simplest of all materials—dannel, yet it was a garment that could be worn by a duchess. In color it was pale blue, the yoke being formed of narrow lines of blue moire ribbon, joined by a row of lace stitches in string-colored cord.

The collar and cuffs are in fleecy guipure, the sleeves very full at the wrist. This blouse was intended to be worn with a costume of brown sabelines. The skirt was very simple in construction, the coat somewhat elaborate. The collar and revers were faced with moss-green velvet, the lining being of the same dainty shade of green. The jacket could be fastened over if desired, but it was obvious that it would look much better if it was left in statu quo.

The costume was finished by a brown chiffon toque with touches of green deftly placed upon it, and a light brown kid waist belt, stitched with green.

